Blue Flame

No. 17-18

[1972]

LAST 'UN!

45c

Blue Flame

BLUE FLAME #17-18, Chicago-based black music journal, has once again arrived at yo' door!

STAFF: Cary Baker
Dan Sonenfeld
Jon Logan
Alley Cat Fuller
Steve Collins

If you're over 18, vote!

BF-17/18 highlights:
HOUND DOG TAYLOR INTERVIEW
THE ATOMIC H STORY
HENRY STONE--MIAMI BLUES
ROCKIN' RONNY ON CHUCK BERRY
ASSORTED GRAPHICS & PHOTOS
SINGLES REVIEWS
ETC.

We wish to thank the following people who helped us produce this issue:
Wes Race
Eddie Flowers
Michael Frank
Sandy Sutherland
Rev. Harrington
Ronny Weiser
Jim Shelby
Jazz Record Mart

RATES OF FARE:
This issue, copies cost
45¢ at stores;
35¢ + an 8¢ stamp OR
50¢ by mail
NO SUBSCRIPTIONS ACCEPTED
THIS IS OUR LAST ISSUE
At 25¢ each plus 8¢ stamps each, BF's #11, 13, 14, 15, 16 are available
(#12 is scarce! 35¢ + stamp).

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by Cary Baker
2701 Birchwood Ave.
Wilmette, Ill. 60091 USA

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RETAILATORIAL:

As you know, BF has discontinued subscriptions because of our decision to possibly halt publication after this issue. We are currently trying to seek record shops interested in taking a chance, and carrying copies of BF. In some cases copies of the paper sell in a week (a Boston store pushed 50 of 'em in no time), but in some stores, it takes slightly longer. Stores that would like to stock copies should contact us for terms and rates.

The following is a jumbled listing of shops carrying BF presently:

CHICAGO: Jazz Record Mart (South)
Jazz Record Mart (North)
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Don's Collectors Corner
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LONDON, ENGLAND: Dobell's
BERLIN, GERMANY: Norbert Hess

and several others

- - - - - - - - - - - - - - - - - - -

BF sorrowfully announces the passing of five major figures in r&b:

JIMMY RUSHING
CLYDE McPHATTER
JIM BRACKEN (VJ Records)
GEORGE LORENZ (r&b radio man)
LESTER DORSEY (blues drummer)

REV. LEROY DUCAME

DEFLAMATION

Howdy. Welcome to BLUE FLAME's first double issue, and possibly its last publication all together. Sorry to be so abrupt, but that's the truth. After this issue, there might never be another issue of BLUE FLAME. Please don't worry, and read on. . .

BLUE FLAME, as you know, is published by students, ages 14 through 21. That's quite a range, but we've managed to put out seventeen big issues. We find, now, however, that time is becoming scarcer, prices for printing and supplies are rising, and that we're really becoming TOO big. Letters pile in each day, and we have so little time to answer them all. We've been breaking our original promise of keeping in touch with all of our readers. Every spare moment, however, is spent behind this typewriter, or at the Chicago, Wilmette, or Evanston post offices weighing, paying, and filling out bullshit forms. Also, there's zero space left for more issues in our spacious 1/4-of-a-bedroom office at 2701 Birchwood Avenue. We're bursting at the seams!

As BF gets progressively bigger and bigger as far as correspondence, reader response, and copy sales, we're finding that ads are no more easy to come by than they ever were. Aside from a daily swamp of letters with nickels, dimes, and quarters taped to them, we have no money to speak of. Whereas the size and quality of BF increases, ads stay hard to come by. Rock publications can seduce the Kinney empire into buying a page or two to promote their new Jame$ Taylor LP, and even jazz publications document a slightly wealthier form of music. What this boils down to is that real blues just ain't money music. Records are produced more for the love of the music than money, and companies dealing with blues have little to spend on advertising.

But there are other reasons for our decision to halt publication. One reason is harder to spell out. We at BF believe in blues, and support blues. We stand behind it 100%, along with our readers, advertisers, and artists. But we, as young, white blues journalists, have gone in a direction taken by a few white blues bands, and that's "expansion". Mayall, Butterfield, Canned Heat, the Allmans, Elvin Bishop, Winter, Led Zep., etc. play a new kind of music based primarily on the driving intensity of the blues, with jazz, rock, and country improvisation added. We've found ourselves listening to this music quite a bit around here. But we think that our readers will be open enough to accept change. We at BF love to present research, opinions, news, and photos which prophecize the real blues, but we find that we're no longer "strict purists". Our turntable currently has Son House, Albert Ayler, the new Mayall BLUES-JAZZ FUSION LP, and Jimmy Rogers' CHICAGO BOUND stacked up. That's where we're at!

We're maddened that Chicago's once-funky soul station WGRT, has made the decision to go "classy", after advertising the abysmal line, "WGRT--where class makes the diff." for years. No more funky jivin', no more Little Johnny Taylor on AM radio, nuthin!! This isn't "expansion" as we use the term above, it's merely a "depersonalization" process. WVON and WLAC are still funky as ever!

As for our future plans, we're "goin' a-fishin'" (quote, unquote). But we'll be around to cover the Chicago scene of rock & roll (Johnny Twist's kind of rock & roll), blues, soul, and jazz, for some of the other magazines.

Real fast, we'd like to whip off SOME of the names of the people that have made BF a reality through their encouragement: Otis Rush, Red Star Press, Bob Koester, Ray Townley, Alice's, Jazz Record Mart, Wes Race, Comm. Cody, Mike Leadbitter, BU, Gary Von Tersch, Doty Tullos, Hal Ross, Mitch Lieber, Dan Kochakian, Mike McCormick, Skye, Debbie Adelson, Carl Jones, Willie Dixon, Jim Bracken, Jim & Amy O'Neal, Norbert Hess, Len Kunstadt, Bruce Iglauer, LIVING BLUES, McKinley M., Chester B., Joseph Jarman, James Shelton, Loren Coleman, Theo. Roosevelt Taylor, BoDud, Lois Ulrey, Cadillac Baby, Jump Jackson, Jas. Shelton, Ralph Bass, WWA..., Janne Rosenqvist, Hans Schweitz, Slate Raymond, Dan Forte, Charlie Musselwhite, Bill Chavers, Bob/Rich Hite, Arvella Gray, Henry Vestine, Ford Bros., Mark Shamberg, Jon Logan,

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People who helped make BF a reality (cont'd)
Albert Luandrew, Whole Earth Store, Sound Post, Paul's Recorded Music, Barbara's Bookstore, Sir Speedy Press (who have really gone out of their ways for us, and we really appreciate it!), Bob Williams, WNTH (access r&b records and DJ copies for reviewing), Underground News on Channel 44 (they ran free ads for us a couple years ago), Nick Buck, Son House, NT Record Shop, Don Moser, Paul Garon, Papa George Paulus, Bernie Abrams, Po'kchops, WGLD (especially their original people, John (Scorpio) and Gwen (Psyche), Theresa Needham, Johnny Pepper, Al Smith, Bertha Thurmond, Hal's friends, Bob Leary, Andy Barnett, Dylan, Rockin' Ronny, Laury, One Octave Higher, Greg Shaw, Brunswick, George Moonoogian, NATRA, CJ, Cool Clearwater, Johnny "Hell, Yeah!" Twist, Brewer Phillips, Ted & his Blues, the Sam Lay Nation (1,000 strong!), the Siegel-Schwall/Sunnyland/Mighty Joe Young McGovern Benefit Nation (1,100 strong), Elijah Muhammad, Bruce Harwood, Roger White, Harlan Hollander, David Borris, Paul Blinderman, Mitch Lieber, THE READER, Clive Richardson, Dave Birk, Jimmy Dawkins, Sue Koester and Little Robert Koester, Andre FANELLI, Hip & Lily Lankchan, Ray & Louise Flerlage (for an hour on WXFM last summer), Gene Chandler, Kokaine Karma, John Siscoe, J&F, Chris Strachwitz, Spanish Harlem, Ann Arbor Nation, Steve Mies, Bruce Lockwood, Bobby Appelbaum, Spiro Agnew, Prof. Longhair, Dr. Feel Good (that's what my baby calls me..), Robert McNown, Bruce Kaplan, Joe McEwen, Queen Vee, Bob Groom, Nick Perls, Corky Siegel, Jim Schwall, Steve Schwall, Wayne Rothschild, again--Red Star Press, for everything, BOMP, Bill Pollack, Bob Eagle, Maurice Taylor, Michael Frank, and too many more to name! HUNDREDS OF SUBSCRIBERS*, and ANYBODY WHO HAS EVER READ, PRINTED, SOLD, WRITTEN TO, SENT IN FOR, OR BEEN A PART IN ANY WAY OF OUR MAGAZINE COMMUNITY.

Cary Baker
Dan Sonenfeld Alley Cat Fuller --staff--

*SUBSCRIPTION BLUES #17 & 18

Most subscriptions END with this issue, which counts as two (2) issues.
IF YOU BELIEVE THAT YOUR SUBSCRIPTION CONTINUES BEYOND THIS ISSUE (OUR FINAL ISSUE), HERE ARE YOUR OPTIONS: 1) back issues free, one for one basis
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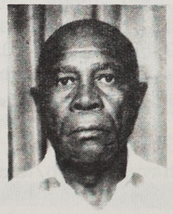

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A CONVERSATION WITH HOUND DOG TAYLOR...

by Wesley Race
photos by Sandy & Joyce Sutherland

HOUND DOG + WESLEY JR.

BUY TED SOME GUM..

Hound Dog Taylor was born Theodore Roosevelt Taylor in Natchez, Mississippi in 1915. He learned guitar at age 20, and played throughout the South. He even accompanied Sonny Boy Williamson in his historic KFFA broadcasts, before coming to Chicago in 1942.

It wasn't until recently that Hound Dog's influence became recognized. He claims to have taught Elmore James slide guitar, and has dubs to prove that he was doing it first. Freddie King borrowed his "Hideaway" riff from Taylor, and Eddie Shaw's club hit, "It's Alright" too is a Taylor original.

Taylor recorded two 45's for small black-owned Chicago labels---Firma (a division of Carl Jones' CJ label), and Bea & Baby. In 1971, he recorded an LP for the newly-formed Alligator label. He since has been touring campusses, and playing coffeehouses as well as South Side and West Side clubs.

For more detailed information on Taylor, one should consult an article in LIVING BLUES MAGAZINE #4 by Jim O'Neal, or the cover story of the Boston-based WHISKEY, WOMEN & ... MAGAZINE, issue #1.

Wesley Race, who interviewed Hound Dog here, is something of a Taylorologist, in much the same way A.J.Weberman is a Dylanologist. So, Wesley. . . (BF)

WR: Why'd you decide to come to Chicago?
HD: At that time, a colored man didn't have no breaks. If anything would be said about a colored man, that's what white men would do with it. It was a lie in the first place. About five-hundred of them surrounded my house looking for me. It was about a white woman. So I cut out. Straight to Chicago--41st and Indiana, around 1943 or 1944. Been here ever since.

WR: Was it hard trying to adjust yourself to city life?
HD: No, I don't have to adjust myself to anywhere. I've always had a mind of my own, cause I raised myself. See, I didn't have no daddy. I had a step-daddy when I was nine years old he put me out. So I've got my own mind. People say this and that, how come them whites don't like the white.

LEAD PHILLIP TO THE BAR

Well, I got my own mind, everybody's alright with me. I never had no problem. When I was a kid, I'd hit the highway down South with my guitar on my back. I played for whites and I played for the colored. See ain't nobody ever done me wrong. Everybody seem the same to me. Just like when I look at you. Only way I know you're white is when I look at you. Person to person, you know.

WR: So how'd you get up to Chicago?
HD: Took a bus. From ten at night til seven that morning, I'd hid out, and laid down by the highway in the weeds. I got on the bus, and went to Memphis, and sat on a little bench you sit in. On that side where the Negro is supposed to sit. They had soft seats with lots of space on the white side.

My sister was already up here. So I got off at Roosevelt Road, rode down to her house on one of them street cars they used to have--the old ones that went ding ding.

WR: So you worked a couple of years up here, didn't you?
HD: I worked at an ice cream factory on West Madison St. for about three years making butterscotch. Went to American Television Company til around 1957, hauling freight around.

WR: Who were some of the musicians you saw up here in the early 50's?
HD: 47th Street was jumpin' on the South Side. When I first come up, Memphis Minnie was playing at the old 708 Club with her first husband. About the biggest band at the time was Muddy Waters on Ashland at the Zanzibar. Little Walter was with

"Otis Rush can make you cry when he plays- - - -Hound Dog can make you laugh with joy!" Race

him and Jimmy Rogers. Boy, they had the place jumping! And over on 35th and Indiana, Smitty's Corner was jumping too. The Plantation was on 31st where the original Sonny Boy got killed. And there was a place upstairs on 47th where I met Little Walter. Around that time, I worked with a harp man named P.T. Hayes. He weighed 260, a great big cat. We played on the South Side mostly. I played over on Ashland with Poor Bob (Woodfork) and we used to tear the people up. We had a thing where I'd get down on one knee while I was playing, and he'd step over my shoulder while I was playing then, then I'd raise on up. He be up there plenty too! We used to knock them out! About ten years ago, everything went out to 63rd (St.). I played at clubs like Three Brothers, and later on at a place, the Wagon Wheel. They got torn down and are just vacant lots now.

I was playing down the street at a place called Peeper's, on 38th at Cottage Grove. Buddy (Guy) was sitting outside playing. He had one of those long long cords. Then I told Buddy, "I got a cat that can tear you up." He said, "Bring him here." We went to the West Side and got Magic Sam. Magic Sam came over and tore him down. Tore him down! Ever since then we been buddies. Anytime you see Buddy, he'll say where Hound Dog at. Magic Sam, before he died, that cat could natural-bo'n wail! He was one of the best. After that day, they were buddies, and they knew one couldn't mess with the other cause he couldn't do nothin' with him. And I went there with my little junk and tore them all down. Now, I'll tell you one thing. Wherever you go, people can play a whole lot of guitar but they don't put anything in it. When you're playing music, if you're playing the way I do, you watch the people's feet under the table. If you're playing a tune and nobody's doing anything but looking at you, then you're not getting to them. Stop it, take another tune, and when you look under the tableand you see them pattin' their feet. And when you see that foot movin', then man, you keep it there. You can play so much guitar til the strings jump off it, but if you ain't gettin' to the people, you ain't doin' nuthin'. That's what I look for.

WR: How long have you been at Florence's on Sunday afternoons?
HD: Since 1968. And on Sundays, it's so crowded, you can't get in. You see, when I started playing, about two to three people started coming. Next Sunday, ten or fifteen. She was losing money at first but she kept it up. The average Negro, if he doesn't make a thousand dollars right then, no deal, he won't take it.

WR: How'd you get the nickname Hound Dog?
HD: Well that's another story. You don't want that in the interview, cause it was bad. You know how if you do something wrong, then they'll say something about you? Just like if you were goin' with two twin sisters, how'd you feel?

WR: How do you write your songs, like "Give Me Back My Wig"?
HD: I just lay in bed at night. Now I gotta new song, "Sarah Lee". I just was layin' in bed at night, woke up and looked, and I could hear it as good like somebody was playing it. Then I got my guitar and I play it.

Now you take this boy Elmore. He beat me to Chicago. He put out all my stuff. I did that stuff in Mississippi. He went to school for music like B.B.King. After he heard me, he changed his style. People say I can play like Elmore. Well he plays like me! I've been playing like that all my life. Now I'll tall you one thing. You can't find me anybody that can pull a slide like I can. Cause I've been doing it all my life. I can pull slide like nobody's even heard.

WR: How do you feel about white guys playing blues?
HD: This cat from overseas, real big cat came down to Pepper's. He didn't have no shoes, and weighed about 280. His buddy weighed 240 playin' bass, and they're the best white blues I've heard. They was outasight. Now as far as white people playin' blues, they can play it, but they haven't got the oomph or the thing to it. They can play it but something is gonna be weak, the voice or something. They're gettin' to it, though. The white is turning black, and the black is turning white. You take the average Negro nowadays, he's playing something that's out of his style. And the white is coming into blues. I'll tell you one thing. If the Negro keeps on messin' up, the white is goin' to take the blues from the Negro, and that's all the Negro's got goin' for him is the blues. If he gives that up, he won't have nothing left, man, nothing. And the Negro can play the blues, Jack. Cause he's had the blues all his life. You go over to where I'm working tonight and some cat'll try to get up there and sing something he doesn't understand himself. Look at Louis and Dave Myers. They play with Fred Below. If Louis would really play the blues, he'd be out of sight. Look at what he plays, though, don't nobody come around him. He ain't playin' nowhere. When he gets on stage, he doesn't play his style. He doesn't know what he's doing. When you play the blues, you can get high. Now you take Count Basie or

somebody note-readin' this thing, or Louis Jordan. Like me, he couldn't read either. But they were playing a different style but it was their own bag. So you can take somebody's tune, but change it to your own style.

WR: You mentioned before that you used to play piano?
HD: I first started off playing piano in Mississippi. We used to haul it on a flat wagon. The trouble is, you can't carry one of them big grands with you to save your life. I started playing guitar because you can take it anywhere you want to take it. Piano's too heavy. Put it on your back, and you ain't goin' nowhere!

WR: You mentioned that you used to play with some white girls?
HD: That was in the 50's with Big Maybelle out on Kedzie Avenue. But it got so bad, they had to let them go. Last time I played with her is when she was out on South Chicago at the Clock Lounge.

WR: Do you like playing for white audiences?
Yeah, it's alright. I want to get up on the North Side so bad. You know where we was that Sunday night up at Alice's on Wrightwood. I think Johnny Twist might be playing up there now. I want to go up there so bad it's a cryin' shame.

WR: What about Eueope?
HD: It's real nice, but you can't have any fun. Over there, they talk about coming to the states. But over there, you don't have nothing, brother. Fun's out of the question. All you do is play your gig, go back upstairs into the hotel, and go to sleep, or look out the window. If you go to the lobby, they'll just look at you. Nobody comes to you and says, "Come on, let me show you the town." They come over here, and there's always somebody to show them around. When they come over here, they've got a better break then we've got. In Europe, rooms cost $50-$60 a night, and you get there about 1:30 AM, and just stay about four hours! Now Hamburg, Germany is the best place you can go. Hamburg's alright. Now the rest of the places are okay, but they'll talk to you and you beat your brains out trying to understand what they're saying. You can't order something to eat or a shirt to wear and you always have to call someone in to understand what they're talking about. When you get on the bandstand, all they go by is the music, cause they don't understand what you're singing anyway. Now they like the sound--they go for it. If you put the music to them and they like it, boy you got a standing ovation.

WR: When you recorded your 45's, how'd the record companies approach you?
HD: I was playing for Cadillac Baby on 47th and Dearborn and so he said, "Hound Dog, I like that song. I want you to put out 'My Baby's Comin' Home' and 'Five Take Five'!" I said anytime. So next week we went down to Jackson on the third floor and we had a whole audience, just like a tavern and I was pretty high anyway. We had five fifths of whiskey. Oh man, we had a ball! The man recording the thing was out there drinking with us too, and we didn't have time to cut the thing, so Cadillac said, "Let's cut Hound Dog when he's feeling good." I went down and cut some for Chess before he (Len Chess) died, but you know Chess. He'd got so big, he'd got everybody he already wanted. After he died, Willie Dixon tried to run it but he wasn't educated enough. You've gotta have good sense for them things. His son came in (Marshall Chess) and I cut a few things for him with Shakey Horton, Willie Dixon, Lee Jackson, Lafayette Leake, and some drummer, but they was never released.

WR: I think your drummer Ted's one of the best in Chicago today.
HD: Yeah, he is about the best now. Fred Below can't control his whiskey now. Now as drunk as Ted gets, he shuts his eyes, and keeps chewin' that gum! As long as he hears you, he knows where it's at, and what's supposed to be done about it. Now take Phillip--he's good, but he doesn't know where he's supposed to be at when he gets drunk, he's out of it. He's liable to do anything!

WR: Will you ever go down South again?
HD: I ain't been down since the late forties. It's different now. Wouldn't have no problems. At that time back in the 1930's and 40's, it was rough. When I was down there, I picked cotton for about two years. Then I started chauferring. I first drove a tractor, and I burned (it up). He was riding a horse, and tried to flag me down and yelled "cut it off". I couldn't hear him though, and I kept on going. Then I started driving a truck. Finally I got to chauferrin' with white shirt and necktie. I wasn't gettin' paid nothing but $2-$3 a week. After the trouble started, I had to cut. You see, his son, before he was married, I'd drive for him at night. He was courtin' this chick, and I'd take them everywhere. And she would have a buddy. I'd take them to parties. I couldn't go in, you know. I'd sit out in the car. So I had my jug with me, corn whiskey, you know. One night, she came out, opened the door, and

jumped in there. There wasn't no difference. I don't know who detected it. Somebody must have been outside so that's where the trouble started, and I had to cut. I took them home, but next night with all those people around my place, it was out of sight! I was in the woods looking at them.

WR: Where were all your friends at the time?
HD: Ain't no friends about it. Nobody'd back you up. Everybody'd run like scared rabbits. At that time, a white man could go into your house, grab your woman, even if she was sick, drag her out of bed, and make her go out into the field, and you better not say anything to him! Now that's why it's so bad now. See--a lot of people from up here are from Mississippi. They'll take it out on white men up here when they oughta be takin' it out on people down there. Take you, now. There's a lot of blocks you can't go on here; that's wrong. Why they get hard on somebody they don't even know.
I wouldn't even vote for a Negro for president, 'cause if he was elected, the world would go upside down.

WR: What about Martin Luther King if he was still alive?
HD: Now that's a different story. Look here, King could have run it, but he didn't have the weight behind him to do it. Now you take Jessie Jackson. He's pullin' the peoples' leg, man. Jackson's a con-man. He talks about everything under God's sun except Negro neighborhoods. They'll throw papers, and bust your window, steal your battery, and knock you in your head. Jessie won't say anything about it. He won't say, "Let's get together, let's stop this. Let's try to be human beings." If all the people didn't know me, you couldn't come over here. They'd run you ragged because of your color. I haven't heard him say anything like that. You take a man who's got five or six kids who gets jumped on walkin' home by them big hat son-of-a-guns called the Panthers, or the Black (P) Stone rangers. How's he gonna eat? Jackson ain't said nothing about that at all.

(ed. note: Needless to point out, the views expressed above are solely those of Hound Dog Taylor, and not necessarily those of the BLUE FLAME co-op. Equal space is hereby offered to persons with opposing views)

WR: Where was Mr. Hound Dog Taylor when they had the race riots in Chicago?
HD: In the house, brother. It doesn't make no sense gettin' out on the streets tearin' places down that you gotta live in. Some people got a lot of goods, but it really didn't help them none. I was livin' on California and Jackson, lookin' at them breakin' into the whiskey store next door.

WR: What about Mayor Daley of Chicago?
HD: Mayor Daley--now he's something else, brother. You can't beat Mayor Daley. He's an open man. He's for everything. If you go to him with a problem, he'll listen to you. He'll try to help you if you help yourself. I'd vote for Mayor Daley every time. On everything, he's right down the middle. He's got a good deal. He's got the city sewed up. If you've gotta problem, you've got to go to Mayor Daley. Find me one problem he hasn't helped somebody on. He'll be mayor til he dies. If the people wanted to stop what's wrong, they could clear it up just like that overnight. Now the KuKluxKlan took care of their own individual selves--the whites. They wouldn't rob the whites, they'd hang the Negro, so they broke it up. Alright, the Panthers and the (Black P) Stones are just knocking hell out of their neighborhood. They ought to go to work cleaning up the alleys and the streets. That would be a thing. If the Stones would go up to a man and say, "Clean up your place, man, we don't want to come through here tomorrow and see this alley dirty, get your broom and clean this place up..."... Man, that'd be alright. That's putting the organization to work. But they just go around shooting cops and calling them pigs.

* *

WR: Anything else you want the people to know?
HD: Now makin' music if you feel good, everyone feels good with you. So you ain't got no problems. If a wine head wants to talk with you, talk to him. Everybody likes me. Everywhere I go, people say, "Hey, Hound Dog, come on over. You gotta realize we're all the same. Just two things--there's an up and a down, a left and a right. There's two sides to a coin. That's the way the world is. If you put them two things together, that's the way the thing's gotta be.

* *

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ATOMIC BLUES WITH...

YOUR STAR H. H. Harrington

You're driving on Chicago's West 16th Street where a multitude of boarded-up storefronts, store-turned-churches with handpainted signs, taverns, tenaments, and grills line the street. On a summer day, several fire hydrants are opened, and black families sit on their porches. People congregate in front of taverns, and in front of their homes. You'd never notice one obscured storefront, with a wooden sign reading "Eddy Cl" upside down.

At this storefront, 4314 W. 16th St., well into the Lawndale neighborhood of the West Side, there's a man who's been called a "one-man science-fiction movie," the Rev. H. H. Harrington. He lives and works in the combination storefront church, record shop, recording studio, photography studio, discoteque, inventing studio, and p.r. outlet, and is a well-known figure among local gospel, blues, rock & roll, and soul artists, many of whom he records on his Atomic H label.

The church/studio/lab whatever has a facade that's very unwelcoming. But Rev. Harrington is a most hospitable character. His "church" is a room that looks anything but religious, seating at most, twelve people. A very portable podium is at one end of the room, and an extracted auto seat and record turntable are in a corner. The room is wallpapered with 78's, 45's, photos, graphics, and hundreds of demo, records which tell this amazing preacher's story. In the back room, there's a bed, range, and breakfast table, and a small office, labeled "Atomic Records".

Well-commemorated is Harrington's nephew, Eddie Clearwater, a rock & roller and blues guitarist who is well-known throughout the West Side. Clearwater has several recordings on Atomic H, Federal, Versa, Lasalle/Fay, etc. in several styles of music. Other artists recorded and released on Harrington's label are Joe Harrington (H.H.'s son), Lee Jackson, Little Mack, Homesick James, Joe Little, Henry Gray, Earl Phillips, Mighty Joe Young, George Corner, Gray Head Bill, Beatrice & Robert James, Little King and his Band ("His voice is higher than B.B.'s....I wish I could find him now.."), Baby-Face Willett, Morris Pejoe, and Ace Jones. An album on Delmark called CHICAGO AIN'T NOTHING BUT A BLUES BAND has reissued several (but far from all) of these sides.

Most intriguing about Harrington is his invention, a vertically-rising jet plane, which lands in water or dry land. It was displayed in Belgium, where Harrington received a bronze medal for his work. He has now begun work on an automobile which requires no gasoline. He is building this in a friend's garage or warehouse ("That'll put the Rockefellers out of business," he laughes.)

Atomic H started as Atomic Records back in 1953. Several 78's were released, unnumbered, and several sides were leased to other companies (Cobra--Magic Sam, Versa, VJ, Chess, etc.). His reason for so-naming the company is obvious, attributing itself to Harrington's interest in applied science. "H" was stuck in there as it's his 3-X monogram. All recording sessions were held in Harrington's various locations (he's been on W. 16th for 'oh..four or so years...'")

As far as his beginnings in the business, "I was a tunesmith. You'd mail me poems, and I'd set 'em to music, and then set up a dub. Chess, Checker, VJ, and some of the other companies used some of my stuff. I'd get 'em right to the record companies, but later, I decided to put out stuff myself."

CLEAR WATERS & MUDDY WATERS...

Eddie Clearwater (whose real name is Edward Harrington), was often mistaken for Muddy's son. He adopted the name Clear Waters in the 50's to distinguish himself. "Muddy Waters was comin' through strong in the 50's, and people came up to him and me askin' if he was Muddy's son, and Eddie changed his name then." Clearwater also learned from a friend named Chuck Berry, and some of the other West Side guitarists--Magic Sam, Jimmy Dawkins, Mighty Joe Young, Luther Allison, Hip Lankchan, and Son Seals.

THE SANCTUARY

Back in the main room (the record-lined all-purpose hall), Harrington keeps a stack of records on the turntable all day. He has a collection of doo-wops, blues, and soul 45's under his church podium. Boxes of blue-labeled 45's by JoJoWilliams, Clearwater, and the others, are lined up against the wall. A drum set, half-dismantled, is tucked away in the corner beside the portable alter, and a tattered violin case rests on the auto seat. The chairs for churchgoers

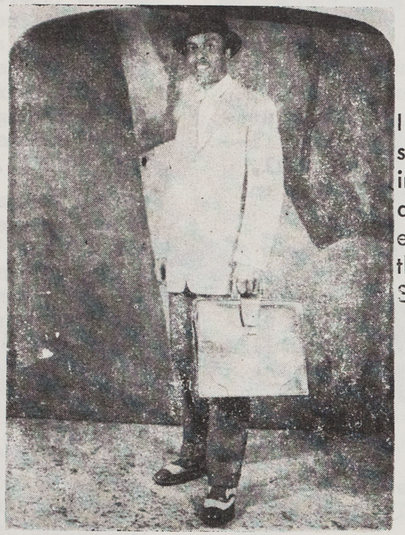
"MISSISSIPPI IS RED HOT"

Composed and Recorded by

YOUR STAR

H. H. Harrington

On my investigations through the South, I went to several places where our brothers were hung to trees and shot to death and many others ways were they murdered without a just cause. There I composed this proverb of consulation and recorded it for you . . . entitled, "MISSISSIPPI IS RED HOT" on Atomic Record Label.



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Bruxelles 1966

DIPLÔME

de *Médaille de Bronze*

décerné à *Harrington Houston H. ~ Etats - Unis ~*

pour *~ Aéroplane ≈ Vtol Aircraft ≈*

Pour le Jury :

Le Président organisateur :

SALON INTERNATIONAL DES INVENTEURS BRUXELLES BELGIQUE

are of scattered styles, all pretty badly beaten-up, and are in no special order.

But surprisingly, Harrington, one of hundreds of Chicago storefront ministers, is quite well-known out of his neighborhood because of his recordings. Like the Chess/Checker spoken sermon series, Atomic H has released spirituals and sermons composed and narrated by Rev. Harrington. He sells these 45 RPM recordings for 75¢ apiece to his churchgoers.

Though this sounds almost ungodly, Harrington is an amazingly quiet and modest man---scientifically, theologically, musically, and technologically schooled. It seems almost ironic that a man who has won international recognition for his inventions and recordings exists in such an obscured headquarters. But Harrington believes in close contact with the people. He conducted studies in Mississippi to formulate a short manifesto entitled "Mississippi Is Red Hot". This project involved extensive interviewing and actual experiences concerning black life styles in the South.

A caption under a photo-promotional of Rev. H.H. Harrington: "..One of God's Stars..."

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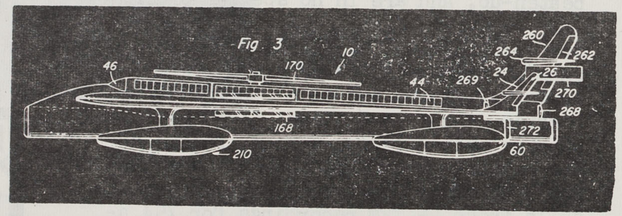

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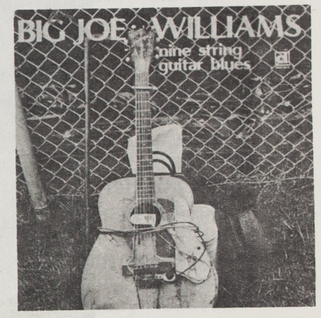
graphics courtesy
Atomic H Records

Copy. By Atomic H. Recording Co.

MORE BLUES FROM THAT CHICAGO LABEL-DELMARK

MIGHTY JOE YOUNG-Blues With A Touch Of Soul DS-629

w. John "Big Moose" Walker, Jimmy Dawkins, etc.
Although this is Joe Young's first LP, he is no stranger to those who know the Chicago blues scene. In addition to numerous 45's on various labels, he is frequently to be found among the personnel of 45/LP recordings of various Chicago bluesmen and women: Albert King, Willie Dixon, Koko Taylor, Jimmy Dawkins, Magic Sam, etc. He always has a tight band and a big sound. A Billboard pick.



NINE-STRING GUITAR BLUES-Big Joe Williams 627

with Ransom Knowling, bass.
Big Joe cut his first LP for Delmark in the mid-1950's. It was just about the first time blues were recorded for the LP buyer. Since then he has proliferated tremendously, beyond our wildest dreams. None of his albums are bad, or even mediocre, but his best work appears on Delmark (and Arhoolie) and this album contains the best track he ever did in his life, JUMP BABY JUMP.

BLUES PIANO ORGY-Everybody! 626

w. Otis Spann, Roosevelt Sykes, Curtis Jones, Little Brother Montgomery, Speckled Red, Sunnyland Slim.
Previously unissued performances by most of the greatest blues pianists. Liner notes that direct you to the rest. The FIRST really comprehensive anthology of blues piano with particular emphasis on the modern idiom. Included is a "lost" recording session by Little Brother from 1947.

CHICAGO AIN'T NOTHIN' BUT A BLUES BAND 624

w. Eddie Clearwater, Sunnyland Slim, J.T.Brown, Jo Jo Williams, Morris Pejoe and Harmonica George.
More light is shed upon the West Side blues of Chicago in this anthology from tapes provided by Atomic-H Records. A few artists known to you perhaps, others, important others, will be new to you. Sidemen include Matt "Guitar" Murphy, Lazy Bill Lucas, Willie Johnson. As with our previous anthology (Sweet Home Chgo. DS-618), this glimpse of the recent past also presents the future.

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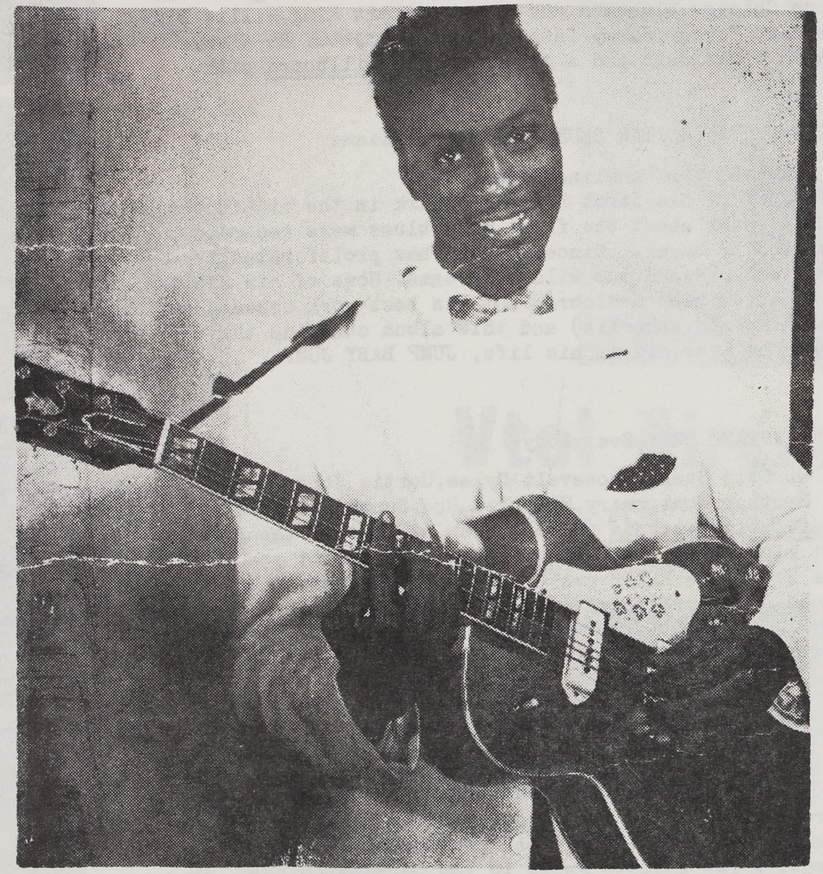


CLEARWATER

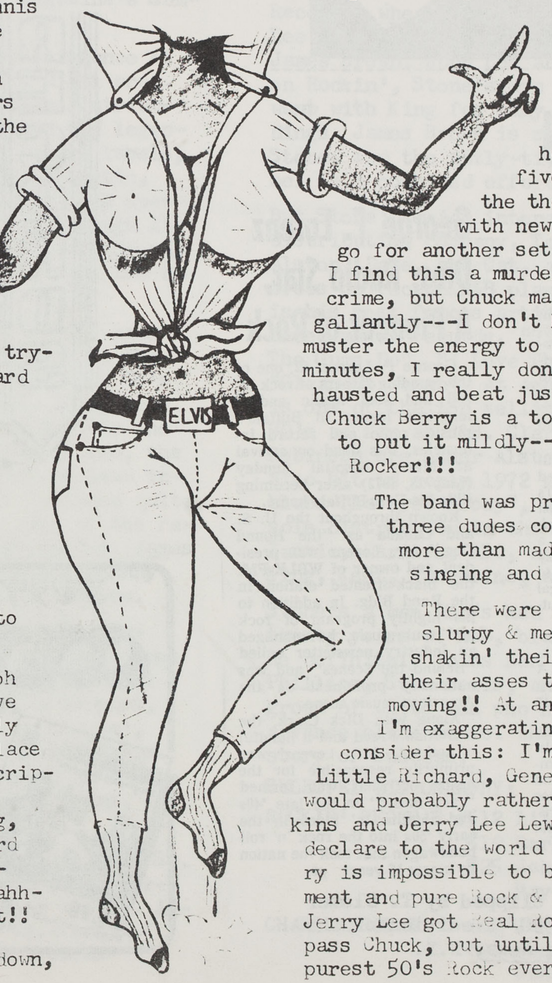
photo courtesy Atomic H Records

CRAZY, JUICY, SEXY, EARTHY... ROCK & ROLL by ROCKIN' RONNY WEISER

Rockin' Ronny, one of the biggest names in fanzine Rill Rock & Roll Reporting, is back in BF. Only Ronny can report rock & roll like you're about to read. His latest edition of ROLLIN' ROCK MAGAZINE includes a thing on "Puttin' Your Cat Clothes On", and lots of interviews, reviews, and Rock & Roll spirit!

With Screaming Lord Sutch, Dennis Penna, then Dan Foote, we went to Long Beach to see Chuck. Now Dennis was driving the limousine that he bought from Bo Diddley, so you can imagine we were all ready to rock!

First, we stopped at radio station KNAC where Bob interviews Sutch and Dennis and myself, and we play some wild wax by Chuck and Eddie and Richard and Sutch. Sutch explains how the real rockers are much more popular than the "pop" groups in England!



Then we go to the Fox, and what? Goddammmmmm-mitttt, a super-long line of people are waiting outside the theatre trying to get in! This is unheard of because at the Fox, many supergroups have performed without having any lines! Sutch is recognized by the Fox people, and thank the father, son, and holy ghost, they let us in! Didn't have to wait. Some of the Cats in my Rock & Roll club were hollarin' tryin' to get in with us.

And here is Chuck! Oh boy, oh boy, unbelievable!!!! We have come to another world, simply an incredible night!! The place is so jammed, it defies description! The crowd is roaring, shouting, jumping, screaming, applauding. Ain't never heard anything like it! Simply incredible. WILD!!! Yaaaaaaaahhhhhhhoooooooo!!!! Awwwright!!

CHUCK BERRY, now mark this down, plays most of his hits in a pure 1950's style, with no fake updating, just pure pure real real All-American 1950's Rock & Roll music, the only true music of youth!! It's astounding to see an audience, average age of which is 16-18, many who weren't even born when these songs became hits, just going completely crazy. I mean, they went wild, totally berserk! And this show had no beforehand advertising, yet both shows of the evening were completely jammed with thousands of people!!! Just by word of mouth, the genius of Chuck Berry had broken all house records and all attendance records!! And how was Chuck??? Oh shit, he was good. I mean he was soooooo fantastic, his voice, his guitar playing--almost a miracle within itself.... his duck-walk, just everything. I simply can not describe it! After playing for a whole hour, they gave him five minutes, cleared the theatre, filled it up with new fans, and made him go for another set of forty minutes!! I find this a murderous and inhumane crime, but Chuck made it through so gallantly---I don't know how he could muster the energy to play another forty minutes, I really don't know. I was exhausted and beat just by applauding!!! Chuck Berry is a total genius, a God, to put it mildly--the unchallegned Rocker!!!

The band was pretty bad, indeed those three dudes couldn't play. But Chuck more than made up for it with his singing and playing!

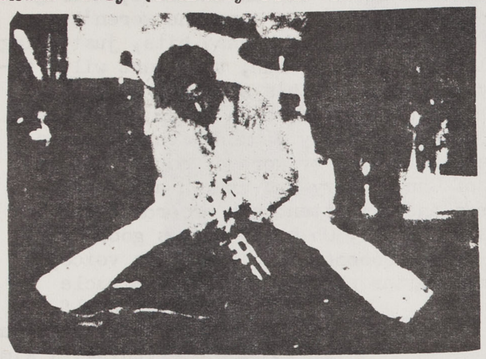
There were planty of juicy & slurpy & meaty red-hot mamas shakin' their tits, and bumpin' their asses to really get things moving!! At any rate, if you think I'm exaggerating my praises of Chuck, consider this: I'm first an early Elvis, Little Richard, Gene Vincent fan, and I would probably rather listen to Carl Perkins and Jerry Lee Lewis over Chuck, but I declare to the world that today, Chuck Berry is impossible to beat as far as excitement and pure Rock & Roll!! If Richard & Jerry Lee got Real Rock bands, they may surpass Chuck, but until then, Chuck is the purest 50's Rock ever, and to all those

ROCKIN' RONNY ON CHUCK BERRY (cont'd)

pop-shit groups that say Rock is dead, I say once again, go shove it up your stinkin psychedelic asses and eat your hearts out, because Chuck Berry outdraws all of you, in spite of your million-dollar promotions! The God of Rock & Roll music forever!!!!!!!

ronny weiser

Chuck Berry (courtesy Jean-Pierre Ravelli)



OBITUARIES

Billboard

James Bracken Dies; r&b Vet

CHICAGO—The death recently of James Bracken, co-founder with his wife, Vivian Carter Bracken, of Vee Jay Records, saddened people in all phases of the record-tape business here. Comments and recollections about Bracken, who was 63, leave no doubt as to his pioneering influence in soul and pop music.

The Bracken's label grew out of Vivian's Record Shop, opened in Gary, Ind., in the early 1950's and spanned a music era of just over a dozen years during which rhythm & blues emerged as a force in the industry with Vee Jay reaching a peak in 1964 prior to a series of administrative and legal entanglements resulting in its shuttering in mid-1966.

Mrs. Bracken, known professionally as Vivian Carter, is working at two stations now: WHCA (Gary, Ind.) and WGRT (locally). She started in radio at WGRY in Gary.

Artists who achieved prominence on Vee Jay included the Spaniels, Jimmy Reed, El Doradoes, Impressions with Curtis Mayfield and Jerry Butler, Gene Chandler, Dee Clark, Wade Hemon, Eddie Harris, the 4 Seasons and several spiritual acts.

George F. Lorenz Dies; Radio Star, A Pioneer of Rock

George F. Lorenz, 52, one of the founding fathers of rock 'n' roll and soul music and a longrime leader in Buffalo's music, radio and record industries, was dead on arrival at Mercy hospital Sunday (May 28, 1972) after becoming ill in his East Buffalo home.

Known throughout the U. S. and Canada as "the Hound Dog," Mr. Lorenz was president and owner of WBLK-FM, the black-oriented station in the Rand Bldg. In addition to his nightly program of rock and soul music, he managed an industry newsletter called "Behind the Scenes" and was nationally prominent on the American music scene.

Along with Dick Clark, the late Alan Freed and a handful of others, Mr. Lorenz was primarily responsible for the fusion of what was termed "race music" in the late '40s and rhythm 'n' blues in the early '50s into the rock 'n' roll bandwagon that took the nation by storm 15 years ago.

Latter article clipped by T. Slater Raymond from 5/30/72 edition of the Buffalo Evening News, N.Y.

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THE HOUSE THAT STONE BUILT...

An interview with Henry Stone, long-time r&b producer from Miami, by Bob Stone

Transcript: Jim Shelby Text: A. C. Fuller

LIVING BLUES MAGAZINE recently ran an article on Florida blues. What they concluded is that very little, if any, exists. They introduced a country bluesman, Elijah Etham, who was discovered in a Rabonia, Florida tavern. He played the reporters some numbers, and this was documented as FLORIDA BLUES in the magazine's Summer 1971 edition.

But the magazine overlooked the existence of a major record firm located in the Miami area. Henry Stone, now president of Tone Distributors in Hialeah, Florida, operated the legendary Rockin', Chart, Dade, and DeLuxe labels, and had a hand in Federal, King, Atlantic, Bethlehem, Crown, and others. Today, he operates Alston and Dade (distributed through Atlantic), BrownStone (co-owned by James Brown, and distributed through Polydor), Cat, and the Latin-oriented ToneLatino.

Stone entered the r&b business in 1954 upon leaving the Army. "I wish I was back in the old recording days. It's different now. It's like more of a big-time business. A big drag. It was really fun recording. I'd go into the studio.....now when I go into the studio, the phone rings, and I can't even get my head into it. I love recording." Stone recorded quite a few artists in more carefree days of the record business---among them: Ray Charles, James Brown, John Lee Hooker, Earl Hooker, Johnny Otis, Wilbert Harrison, and Charles Brown.

"Anything out of Florida, I've created myself. There weren't any Otis Reddings...James Browns. Most of my recordings were in Miami or Memphis." Little Sammy Davis, a harpist, and Earl Hooker's first record on Rockin', were recorded in 1952-5 by Stone in Memphis. Wilbert Harrison was first recorded in Miami, but very little r&b talent, Stone claims, is native of the area.

"Ray Charles was the only one. He was from St. Augustine (Florida). That's where I first recorded him. He was the first major artist. After I recorded him, he went to California." There Charles started Tangerine Records which later signed a distribution pact with ABC. Stone distributes ABC and Tangerine to date.

Stone was working with Crown & Modern Records when he met influential boogie guitarist John Lee Hooker. They went to King Records, where Stone met Earl Hooker (John Lee's cousin), and "Soul Brother Number One," James Brown. John Lee and Earl were recorded on Rockin', Stone's own label, and John Lee went with King for many successful recordings. James Brown is still working with Stone, and the aptly-titled BrownStone label is a combined effort.

But Stone's major interest today is in his distributing company, Tone. He records on Alston, Dade, and Cat, and has had many entrees on recent R&B playlists. Betty Wright is his most famous artist, and she's had three major records, "Girls Can't Do What The Guys Do", "I Love The Way You Love", and "Clean-Up Woman". At age eight-teen, Betty is one of the top selling new artists of the 70's as far as R&B. Clarence Reed, and J.P. Robinson are other Alston artists. Stone also hit in early 1972 with Little Beavers' blues-flavored "Joey", and an LP. Tone is sole distributor in the South now for Atlantic, Warners, ABC, and old friends, Chess, King, Kent, Tangerine, and Stax.

Stone's a man who's had influence over nearly twenty years of R&B, blues, and rock & roll. He definitely joins Len & Phil Chess, Sam Phillips, Stan Lewis, and Jay Miller in a group of white men who have done so much to advance black music. And Stone's is a rare story of success.

SELECTED DISCOGRAPHY:

ROCKIN' RECORDS #512 Little Sam Davis
519 Earl Hooker
525 John Lee Hooker
Ray Charles

CHART RECORDS 609 John Lee Hooker
614 John Lee Hooker
Johnny Otis

HENRY STONE ARTISTS (cont'd)

DELUXE RECORDS 6004 Johnny Lee (Hooker)
6009 Johnny Lee
6025 Little Sam Davis
6046 John Lee Hooker

BROWNSTONE RECORDS 4202 Vicki Anderson
(mostly James Brown discoveries)

ALSTON RECORDS 4599 Beginning of the End
Betty Wright
Clarence Ried
J. P. Robinson

CAT RECORDS 1297 Little Beaver

For more information regarding Henry Stone, we suggest you contact him at TONE DISTRIBUTORS, 495 S.E. 10th Ct., Hialeah, Fla. 33010, (305) 888-1685

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Blue Flame

We have lots of back issues still available, but certain numbers are getting scarce. We're down to 37 copies of #12 (1500 were printed!). BF-13, however, is still very plentiful. 14 & 16 are going pretty fast. We even have a few 9's and 11's left from 1970.

BLUE FLAME BACK ISSUE INDEX:
BF-9: Carl Jones, W. Dixon, etc.
BF-11: Son House, Al Wilson, Jukes, discovery Bill Davis
BF-12: Sunnyland Slim interview, CJ listing, Chicago label guide, news, reviews, graphics
BF-13: Musselwhite long interview, Cajun introduction, first Earl Hooker discography, Clifton Chenier concert, Boston blues, Chicago label guide, news, and misc. goodies
BF-14: Complete autobiography/biography/discography/interviews with such artists as Arvella Gray, Lefty Diaz, Gene Chandler (R&B), Hip Lankchan, AC Reed, Carl Jones, etc., plus Chicago photo page--S. Side, and the departments.
BF-15: Prof. Longhair rediscovery, Chromatic harmonica guide, interview with Robben Ford, Bill Tyson & Chicago r&b DJ's, Bayou Drive (Gary Von Tersch's tour of the South), General Crook discog., Mrs. J.B. Lenoir, and lots lots more
BF-16: Informally produced issue with Ora-Nelle/Little Walter story, Arvella Gray appreciation, Johnny Twist interview, Rockin' Ron on 50's Revival Show, Dallas photos, 45's, Maxwell Street, news, etc. etc.
This issue, #17-18: H.H.Harrington, Atomic H label story, Clearwater, Miami blues (Henry Stone), Hound Dog Taylor long interview, closing editorial & acknowledgements, 45's, assorted graphics, photos, and lots of fuh. Historic LAST ISSUE.

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CODA
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SINGLES BAR

On Top #?---BOBBY RUSH/"Gotta Be Funky": Calvin Carter is now producing Bobby Rush. Rush's magnificent "Chickenheads"--almost a slow Mississippi-influenced rockabilly, with just a guitar and voice, is far superior to this sleazy imitation. "Funky" is blessed with interesting lyrics, though. Borrowing the life story bit from "Hoochie Coochie Man", Rush goes on to say that that the "7th doctor" said your boy "gonna be funky". Then he sings about the fact that "My baby don't dig the things I smoke" and "That's alright. . .they're too funky". "My mama don't like the way I wear my hair," he sings, "Lo'd, it's too funky". Next verse "But they don't understand that every man gotta do his own thing. Everything I do, gotta be funky". Can't argue. ACF

United Artists 50897--MONK HIGGINS & THE SPECIALTIES/"Gotta Be Funky": This one's an engima. Higgins (nee Milton Blands), is horn man behind several 50's artists. His screaming sax is here, but in a Quincy Jones type arrangement, with reserved vocals. Suddenly, Mr. Higgins, you're lettin' us awl down, and callin' it funky! ALLEY CAT FULLER

Shelter 7320--FREDDIE KING/"Lowdown In Lodi" & "Me & My Guitar": Leon Russell should get out of blues producing unless he can turn the artist loose a little more. This one is inferior to any of King's Federal sides, which document the surf, dance, and ducktail areas without even Russell's help! STEVE COLLINS

Sound-O-Riffic #1--SWEET BOBBY & HONEY BOY/"Tell The Truth" & "Watch The One Who's Talking": Watch them dimestore bargains! This one was found in a South Side Woolworth's for 29¢! Couldn't imagine what kind of sound it could have, and couldn't wait to get it on my turntable. Well it shore ain't Honeyboy Edwards (though I never expected that it was), but this duo has a nice tight blues sound, with well-integrated horns. This is the kind of record that restores faith in black blues, and when so much can be done within a blues framework, it strengthens faith in blues' longevity all around. There's a lot of James Brown grunting and carrying on throughout, but it's a good and 'different' record. ACF

Hi 2203--Joe L/"Let Me Know" & "I Can't Stand It": Joel Carter here had a nice strong single in September of '71 called "Please Mr. Foreman". It was a grand example of good bluesy meat seasoned for airplay. But this one thrives on qualities necessary for airplay, and falls short into an Otis Clay or King Floyd shallow end. The producer seems to have lost his touch in between sessions. SC

Luna 801--GEATER DAVIS/"I've Got To Pay The Price " & "I'm Gonna Change": LIVING BLUES predicted that Geater would be another Bobby Blue Bland given time. But on the basis of this record, Davis won't come close for a long time. Produced by John R on his new label, this one is another soft soul number, robbed of any funk or guts apparent. ACF

Atomic H 916--JOE LITTLE & BAND (JOE HARRINGTON ON BASS)/"Baby Don't Leave Me" & "Hot Pants Girls"(with Bill Spiller): Imagine Magic Sam playing a cross between 50's vocal r&b and soul, with that West Side hot sauce in there! That's what the A side of this most-recent release from Rev. Harrington sounds like. "Watch out y'all!!!"--Spiller gets it on with "HOT PANTS GIRLS! RIGHT ON! SHOWIN' YOUR BIG BEAUTIFUL LEGS..." An' he's gon' make one o' them hotpants girls his own, jus' watch! Musically this side sounds a bit like U.S.Warren.

Epic 5-10879--THE OTISETTES (with JOHNNY OTIS SHOW): "Everything You Said Came True": This one's only a shade funkier than most 60's Supremes records. This one saves one a mint in pressing bills alone! Prepressed!

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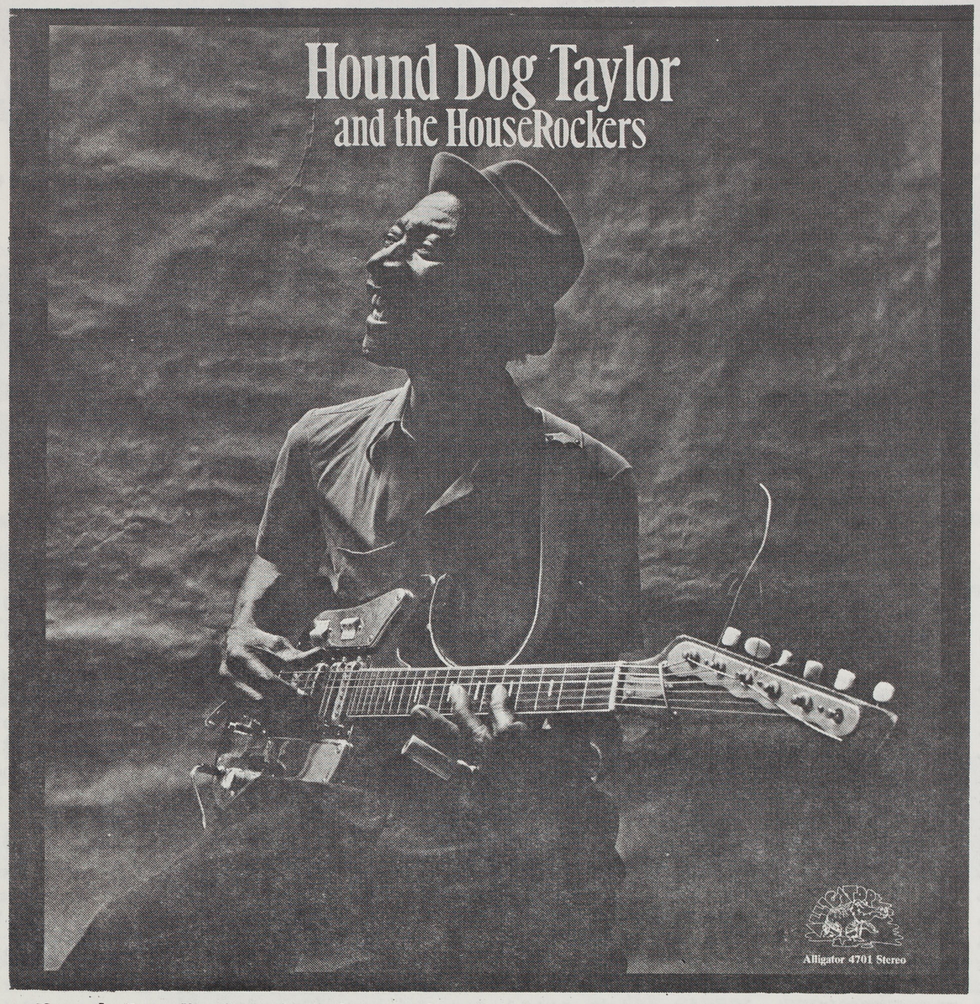

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15. Bright Star 504/Junior Wells/I Found Out/That Will Hold Me $1.75
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18. Checker 936/Bo Diddley/She's all right/Say Man $1.50
19. Constellation C-130/Gene Chandler/Just Be True/Song Called Soul $1
20. 10 other assorted early Gene Chandler singles: VJ,Chess,etc. $6.50
21. Cool 5001/AC Reed/My Baby Is Fine/My Baby Been Cheatin' $1.25
22. Cuca J-1445/Earl Hooker/Dust My Broom/YouTookAllOfMyLove $2
23. Dud-Sound 4707/JOHNNY TWIST w/Bo Dud/The Get It/Sure Is Fun $1.25
24. Duke #4 (45 RPM, small hole:)/Bobby Blue Bland/Presenting/YourFriends $2
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31. House of Orange 2403/Ruben Bell/Can'tFeelThisWay/What'sHappening $.75
32. Jerry-O 104/Bobby Rush/Someday/Let Me Love You (a find!) $2
33. J&J 100/Marion James/Hound Dog/Don't Come Around $1
34. JOB 0010/Bill Wrick/Adore/Just One More Time $1.25 (interesting)
35. Jacklym 1002/Darrow Fletcher/What Have I Got Now/Sittin' There $1.25
36. Jacklyn 1010/Joe Savage/Power To The People 1 & 2 (harp) $1
37. Kapp 597/Louis Armstrong/I Still Get Jealous/Someday $1
38. Keen 2018/Sam Cooke/Cha Cha Cha/Little Things You Do $1.50
39. King 4950/Bill Doggett/Honky Tonk 1 & 2 (so nice!) $2 G
40. King 6240/James Brown/Chicken/Popcorn $1 (photo of J.B. on label)
41. Lamarr 1001/Esquires/Girls In The City/Ain't Gonna Give Up (pleasant) $1
42. MH 200/ZZ Hill/You Were Wrong/Tomble Weed $1
43. M-Pac 7211/Harold Burrage/50-50/Baby I'm Alright $1
44. Minit 623/Ernie K-Doe/Mother In Law Blues/$10,000 Reward $1 G-
45. MOC DJ 670/Big Lucky/Miss Betty Green/Stop Arguing $1 (Mr. Goofer Dust)
46. Maison de Soul 323/Al Prince/Window Pane/Successful Man $1.25 (Swallow)
47. Nation 13/Andrew Voice Odom (BB Jr.)/FatteningFrogs4Snakes/Lovelight $3
48. Nike 2002/AC Reed/Talkin'AboutMyFriends/Boogaloo Tramp $2
49. Onederful 4831/5 du-Tones/We Want More/Woodbine Twine (vcl-grp) $1.50
50. Shorty P 013/Sunnyland Slim/Got2Get2MyBaby/Drinkin' (great) $3

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CHICAGO SUN-TIMES, Fri., June 16, 1972

Manhattan rites for ex-rock king Clyde McPhatter

TEANECK, N.J. (UPI) — Services for former rock 'n' roll great Clyde L. McPhatter, who died Tuesday of an apparent heart attack, will be held at noon Friday in Manhattan.

Mr. McPhatter, 41, was one of the original kings of the rock craze of the 1950s. His hits included "Money Honey," "Hey, Little Girl," "A Lover's Question," "Treasure of Love" and "This Magic Moment."

Mr. McPhatter, a resident of Teaneck, died Tuesday while visiting friends in the Bronx. The former disk-jockey helped form the Drifters, a rock group popular in the '50s and early '60s after being associated with the Dominoes.

Services will be at the Friendship Baptist Church, 144 W. 131st. Burial is tentatively scheduled following the service at the Long Island National Cemetery.

Mr. McPhatter is survived by his widow, Lena Reakley; a son, Patrick, his parents, three brothers and three sisters.

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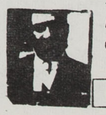

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BF's beautiful Royal Electric Typewriter broke down toward the end of the Hound Dog story. Because of this, we're unable to present a 2-page spread of LP reviews planned for this space. We apologize to one person in particular who supplied us with several great reviews, Eddie Flowers, of Jackson, Alabama.

discography

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First discography of Mel London and latter day labels.

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1002, 1003
1004 RICKY ALLEN Help Me Mama 100-503
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FF 741 JL SMITH I Hate To See You Go 742H
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My Spirit Will Be With You 742B
743 (?)
FM 744 JL SMITH Got My Top Let Down
If It's Too Late(w/Roulette)
FM 745 BoDUDLEY Shotgun Rider
Coast To Coast
746, 747 (?)
FM 748 JL SMITH Bleeding Heart (w/Daw-
DoYouDoTheMosquito kins)
DS 4706 BO DUD & JOHNNY TWIST Soul Election A
I Am Back Home B
DS 4707 BO DUD & JOHNNY TWIST The Get It
Sure Is Fun
4708 (?)
AD 4709 JL SMITH ComeDanceWithMe A (w/Horton,
TearsWon'tHelpYou B Twist..)
4710 (?)
DS 4711 BABY LOVE* Is Your Love Real A
(*Geo. Monroe) Do It For Me B
DS 4712 TALL PAUL HANKINS The Turnpike
St. James Infirmary
TD 4713 JOHNNY LITTLEJOHN 29 Ways A
(w/Leake,pno) I Need Lovin' B
TD 4714 JOHNNY LITTLEJOHN Father Popcorn A
DUD/TWIST I Am Back Home B
TD 4715 BO DUD & JOHNNY TWIST Honky Tonk A
(Reed,tnr) Why I Sing The Blues B
TD 4716 AC REED Things I Want You To Do A
(w/Leake) 3 Short B
4717 (?)
DS 4718 LITTLE MACK SIMMONS Help Me A
Mother-In-Law Blues B
DS 4719 LITTLE MACK Giving Me A Hard Time
Never Leave My Homework
DS 4720 LITTLE MACK Goose Walk A
Hard Times B
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Whole Night In Florida
?? 4722 KING KOLAX Jump Jump
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4723
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Keep in touch!

That's All, Folks!

This is the last issue of BLUE FLAME MAGAZINE you will see. The staff will continue to write for some of the mags listed on page 25 of this issue. And boogie lives on!

Blue Flame 17 18

In this issue:

THE ATOMIC GOD

HOUND DOG TAYLOR TELLS ALL !!

THE HENRY STONE/MIAMI BLUES STORY

CRAZY ROCKIN' RONNY ON CHUCK BERRY

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